



Overdrive

Sunday April 2, 2017

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MUSIC DIRECTOR'S MESSAGE

DEPICTIONS

It's not often that a program like this evening's gets put together – a concert in which music strongly depicts things and gives a visceral and at times, literal sense of them.

This is even more rare in new music where most often, abstract concepts form the basis for musical structures.

In planning tonight's concert I couldn't resist the urge to put the works of Harman, Mossolov, Adams and Honegger together in a stream where the qualities they share - power, energy, pulsation, speed - combine in the realm of musical imagination, to move the program beyond the normal perception of objects in real life.

Written across a considerable span of time and in different styles, the works none-the-less have a unity about them and a heightened sense of spirit and passion.

Likewise, the Adès sparks with the sheer energy required of the soloist in handling a tremendous amount of detail in a continuous flow of virtuosity, stamina and focused concentration.

The concert's title, *Overdrive*, accurately reflects that Esprit musicians will be operating several levels above the normal "drive" position.

Yours sincerely,

A handwritten signature in cursive script, reading "Alex Pauk". The signature is fluid and elegant, with a large, stylized 'A' and 'P'.

Alex Pauk, C.M.
Founding Music Director and Conductor

Overdrive

ESPRIT ORCHESTRA

ALEX PAUK, Music Director and Conductor

VÉRONIQUE MATHIEU, Violin

Sunday April 2, 2017 | Koerner Hall

7:15pm

Pre-Concert Talk

Hosted by Alexina Louie

8:00pm

Concert

PROGRAM

John Adams
(U.S.A)

Short Ride in a Fast Machine
(1986)

Arthur Honegger
(France)

Pacific 231* (1926)

Alexander Mossolov
(Russia)

The Iron Foundry (1923)

Chris Paul Harman
(Canada)

Blur (1997, rev. 2017)

INTERMISSION

Thomas Adès
(England)

***Violin Concerto –
Concentric Paths**** (2005)
I. *Rings*
II. *Paths*
III. *Rounds*

*Canadian Premiere

Concert Sponsor: **The Judy and Wilmot Matthews Foundation**

ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

VIOLIN I

Stephen Sitarski,
*concertmaster**
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Anne Armstrong
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Jayne Maddison
Joanna Zabrowarna
Elizabeth Johnston
Renee London
Sheila Jaffé
Kate Unrau
Laurel Mascarenhas
Jennifer Burford

VIOLIN II

Bethany Bergman*
Hiroko Kagawa
Louise Pauls
Michael Sproule
Janet Horne Cozens
Marianne Urke
Xiao Grabke
Kenin McKay

VIOLA

Douglas Perry*
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Peter Cosbey
Bryan Holt
Jill Vitols

BASS

Tom Hazlitt*
Rob Wolanski
Natalie Kemerer
Eric Lee

FLUTE

Douglas Stewart, *piccolo**
Maria Pelletier, *piccolo*
Leslie Newman
Tristan Durie

OBOE

Lesley Young*
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Karen Rotenberg,
English horn
Jasper Hitchcock

CLARINET

Colleen Cook*
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DAVID SHERR

Richard Thomson
Juan Olivares, *bass clarinet*
Aiko Oda

BASSOON

Gerald Robinson*
William Cannaway,
contrabassoon
Elizabeth Gowen
Julie Shier

HORN

Bardhyl Gjevori*
Diane Doig
Garry Pattison
Linda Bronicheski

TRUMPET

Mike Fedyshyn*
Anita McAlister
Brendan Cassin
Michelle Wylie

TROMBONE

David Archer*
Ian Cowie
David Pell, *bass trombone*

TUBA

Sasha Johnson

PIANO

Stephen Clarke
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PERCUSSION

Ryan Scott*
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ALEX PAUK

Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23rd, 2015. Through founding Esprit Orchestra in 1983 and devoting the organization to new music, Pauk has revitalized orchestral life for composers across Canada. Through building and sustaining Esprit's high calibre performances, commissioning program, innovative programming (70% Canadian), recordings, performing arts videos and DVDs, outreach projects, national and international tours, and interdisciplinary arts and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. In 2007, Pauk was a recipient of the Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble as well as dance and theatre companies. Pauk has composed for and conducted more than sixty works for organizations such as the Société de Musique Contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Quebec Symphony Orchestra, Hannaford Street Silver Band, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra.

Alex Pauk graduated from the University of Toronto Faculty of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.

STEPHEN SITARSKI

Concertmaster

Stephen SitarSKI enjoys a varied career as a violinist and musician. He is concertmaster of both the Hamilton Philharmonic Orchestra and Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). During his tenure in K-W, Mr. SitarSKI became Artistic Director of the KWS Baroque and Beyond. Stephen has also been guest concertmaster across Canada and the United States, working with many distinguished conductors including Mstislav Rostropovich, Bramwell Tovey, and James Judd. He has served as Associate Concertmaster of the Canadian Opera Company, the Winnipeg Symphony Orchestra, and was guest concertmaster and soloist with the National Ballet Orchestra for *Eugene Onegin* and *Russian Seasons* in March 2011.

Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy (*Blood Upon the Body*, *Ice Upon the Soul*, 2006 premiere with Kitchener-Waterloo Symphony), and Glenn Buhr (Violin Concerto, 2000 premiere with Kitchener-Waterloo Symphony). Stephen is a founding member of Trio Laurier, formed in 2007 with cellist Paul Pulford and pianist Leslie De'Ath, and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed the Art of Time Ensemble and Soundstreams, with which Stephen completed a tour in May 2012 to Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As an arranger, Stephen has arranged music for the Emperor Quartet, Quartetto Gelato (*Octosca*) and the Kitchener-Waterloo Symphony (Canadian and Italian national anthems). Stephen was awarded the Queen's Jubilee Medal, a nomination submitted by the National Youth Orchestra, where he is a faculty member. Stephen is also on the faculty of Wilfrid Laurier University in Waterloo, as well as Toronto's Glenn Gould School at the Royal Conservatory of Music. He maintains an active private studio.

VÉRONIQUE MATHIEU

Violin Soloist

Canadian violinist Véronique Mathieu has performed as a soloist and chamber musician throughout Asia, Europe, South Africa, South America, and the United States. She was a prizewinner in the 2012 Eckhardt–Gramatté Contemporary Music Competition and the 2010 Kraków International Contemporary Music Competition as well as a three-time winner of the Canada Council Bank of Instruments Competition. Mathieu is Assistant Professor of Violin and the director of the Strings Division at the University of Kansas and artist-in-residence at the Festival Internacional de Musica Erudita de Piracicaba in Brazil. She previously served on the faculty at State University of New York in Buffalo.

An avid contemporary music performer, Mathieu has commissioned and premiered many works by American and Canadian composers, and recorded for the CD series *New Music at Indiana University*, Radio-Canada, Centrediscs, and Pheromone. She has performed as a soloist with orchestras such as the National Arts Centre Orchestra, the Shenyang Symphony Orchestra (China), the Filarmonica de Americana, the Kokomo Symphony, the Columbus Indiana Philharmonic, the Montréal Contemporary Ensemble, and the Orquestra Sinfonica de Indaiatuba (Brazil). Recently she has given solo performances in China, Georgia, Italy, Thailand, and Vietnam, and world premieres of works by Brian Harman and Adam Scime. Upcoming projects include a European tour with Oliver Knussen and the Ulysses Ensemble, the release of CD recordings of solo contemporary works for Parma Records, and Canadian works for violin and piano with pianist Stephanie Chua for Centerdiscs.

Mathieu won many prizes in Canada before completing her Bachelor's Degree in Music at the Québec Conservatory. She obtained an Artist Diploma with outstanding achievement in violin performance as a student of Denise Lupien at McGill University, where she received the Lloyd Carr Harris Scholarship. Mathieu completed a Performer Diploma and a Master's Degree in music at the Indiana University Jacobs School of Music with Professor Miriam Fried while working as an Associate Instructor in violin. She also earned a Doctor of Music degree in violin performance at the same institution under the guidance of Mark Kaplan, and completed a fellowship at the Glenn Gould School in Toronto.

JOHN ADAMS

(b. 1947)

Composer, conductor, and creative thinker, John Adams occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical

compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes.

Works spanning more than three decades have entered the repertoire and are among the most performed of all contemporary classical music, among them *Harmonielehre*, *Shaker Loops*, *Chamber Symphony*, *Doctor Atomic Symphony*, *Short Ride in a Fast Machine*, and his *Violin Concerto*. His stage works, all in collaboration with director Peter Sellars, include *Nixon in China* (1987), *The Death of Klinghoffer* (1991), *El Niño* (2000), *Doctor Atomic* (2005), *A Flowering Tree* (2006), and the passion oratorio *The Gospel*

According to the Other Mary (2012). His new opera, *Girls of the Golden West*, set during the 1850s California Gold Rush, will receive its world premiere at San Francisco Opera in November 2017.

Adams's 70th birthday is feted around the world during the 2016-2017 season, with anniversary highlights including residencies with the Berliner Philharmoniker and Orchestre de Lyon, and special programming focuses with the St. Louis Symphony, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, Houston Opera, The Barbican, Philharmonie de Paris, and ZaterdagMatinee.

Adams's *Violin Concerto* won the 1993 Grawemeyer Award, and for composing *On the Transmigration of Souls*, commissioned by the New York Philharmonic to commemorate the first anniversary of 9/11, he received the 2003 Pulitzer Prize for Music. He has received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, the Juilliard School, and the

University of London. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction* and is a contributor to the *New York Times Book Review*.

As a conductor, Adams appears with the world's major orchestras in programs combining his own works with a wide variety of repertoire ranging from Beethoven and Mozart to Ives, Carter, Zappa, Glass, and Ellington. In recent seasons, he has conducted the Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra, Wiener Symphoniker, Los Angeles Philharmonic, and the orchestras of Seattle, Cincinnati, Atlanta, and Toronto. Adams is currently Creative Chair of the Los Angeles Philharmonic.

Biography courtesy of Boosey and Hawkes

ARTHUR HONEGGER

(1892 - 1955)

Born in France to Swiss parents, Arthur Honegger's upbringing was divided between France and

German-speaking Switzerland. He spent two years at the Zurich Conservatory receiving a Germanic musical education that included heavy doses of Wagner, Reger, and Strauss. In 1911, he went to study at the Paris Conservatory under Vincent D'Indy. He arrived just late enough to miss the Ballets Russes's premiere of Stravinsky's *Petrushka*, but plenty of other avant-garde surprises were waiting in a Paris whose cultural geography was re-mapped monthly under the assault of Stravinsky's colorful music, Diaghilev's exotic ballets, Apollinaire's unpredictable poems, Picasso's angular paintings, and Satie's slyly subversive scores. It was at the Paris Conservatory that Honegger began what would be lifelong friendships with his fellow students Jacques Ibert and Darius Milhaud, who also went on to distinguished composing careers.

During his first two years studying at the conservatory, Honegger commuted back and forth between Paris and his family's home near the coast of Normandy. The composer did so happily, as these trips allowed him to engage in a favourite

pastime – riding trains. Perhaps it was these journeys that inspired one of the composer's most beloved works, *Pacific 231*.

In 1913, Honegger and Milhaud struck up friendships with two other composition students at the conservatory: Germaine Tailleferre and Georges Auric. By the end of the decade, a music critic would link the four of them plus two more recently accredited pals—Louis Durey and Francis Poulenc—into the *Groupe des Six*. Jean Cocteau claimed that the composers of *Les Six* were affiliated by friendship rather than aesthetic. Honegger was perhaps the least representative composer of the group. While the music of Poulenc and Milhaud rejects German romanticism, Honegger's works show influence of this aesthetic. His musical style is serious and direct, as shown in his five symphonies and two oratorios, *King David* and *Joan of Arc at the Stake*. His works feature driving rhythms, colourful harmonies, and an impressionistic use of the orchestra.

Biography courtesy of the San Francisco Symphony

ALEXANDER MOSSOLOV

(1900-1973)

Alexander Mossolov could stand for a generation of Russian experimental artists whose ideals were thwarted by historical forces. He was born in Kiev but brought up in Moscow in a cultured middle-class artistic family: his mother sang at the Bolshoi and his stepfather was a painter. Mossolov welcomed the Bolshevik Revolution and between 1918 and 1920 served in the Red Cavalry on the Polish and Ukrainian fronts. He then studied at the Moscow Conservatory, graduating in 1925.

An accomplished pianist, his five piano sonatas (1923-6) put him at the forefront of revolutionary modernism. Other notable works from this period include his *Piano Concerto No. 1* (1927), which could be compared with the wilder experiments of Krenek and Hindemith, and such provocative miniature songs as *Four Newspaper Advertisements* (1926) to texts taken from the newspaper *Izvestia*. Many other pieces were lost when a suitcase full of his scores was stolen.

Mossolov became a victim of the ideological battle between the radical Association for Contemporary Music, of which he was an enthusiastic member, and the more conservative Russian Association for Proletarian Musicians. He found himself on the losing side and was soon being denounced as an 'enemy of the people'. For many years after 1928 none of his music was publicly performed and in 1932 he wrote personally to Stalin asking either for a chance to be heard, or to be allowed to work abroad. He received no answer, and his career continued to go downhill. In 1938 he was arrested for 'counter-revolutionary activities' and condemned to eight years of forced labour. After an appeal by his former teachers he was released a year later, his sentence commuted to a five-year exile from Moscow, Leningrad, and Kiev.

In 1930 he had first travelled to Central Asia, and his explorations of folk music in these regions were to prove his personal, if not musical, salvation. He made several further journeys to the Asiatic Republics of the USSR collecting folk music and

making use of it in an approved, safe style and on subjects that could not be criticised. The titles of some of his later works tell the whole sad story: *Glory to the Red Army*, *Symphonic Pictures from the Life of the Kuban Cossack Collective Farmers*, *Welcome the Harvest*, and *Glory to Moscow*. Mossolov continued to compose in this harmless style until his death in Moscow in 1973, his early modernism completely forgotten.

Biography courtesy of Andrew Huthx and the BBC

CHRIS PAUL HARMAN

(b.1970)

Chris Paul Harman was born in Toronto where he studied classical guitar, cello and electronic music with Barton Wigg, Alan Stellings and Wes Wraggett, respectively, from 1982-1989. In 2007, he undertook graduate research at the University of Birmingham (UK) under the supervision of Vic Hoyland, earning a PhD in music composition in 2012. Mr. Harman's works have been performed by ensembles and orchestras in Canada and

abroad, including the Asko Ensemble (Amsterdam), the CBC Radio Orchestra (Vancouver), Esprit Orchestra (Toronto), the Montreal Symphony Orchestra, the Noordhollands Philharmonisch, the Philharmonia Orchestra (London), the Seoul Philharmonic Orchestra, the Tokyo Symphony and the Vancouver Symphony Orchestra.

In 1986, Mr. Harman was a finalist in the CBC Radio National Competition for Young Composers. In 1990, he was the Grand Prize Winner in that same competition for his work *Iridescence*, which was subsequently chosen as the selected work in the category for composers under 30 years of age at the 1991 International Rostrum of Composers in Paris. Mr. Harman's work *Uta* received an honourable mention at the Gaudeamus International MusicWeek in 2001. That same year, his work *Amerika* was awarded the Jules Léger Prize and was short listed for the Prix de Composition de la Fondation Prince Pierre de Monaco. In 2007, *Postludio a rovescio*, commissioned and premiered by the Nieuw Ensemble of Amsterdam,

received the Jules Léger Prize for New Chamber Music.

Since 2005, Mr. Harman has served as a professor at the Schulich School of Music of McGill University in Montréal. Recent projects have included a commission from the Toronto Symphony Orchestra whose premiere was conducted by George Benjamin in March 2015.
Biography courtesy of Chris Paul Harman

THOMAS ADÈS (b.1971)

Born in London in 1971, Thomas Adès studied piano at the Guildhall School of Music & Drama, and read music at King's College, Cambridge. A prodigious composer, conductor and pianist, Adès was described by the New York Times as one of today's 'most accomplished overall musicians.'

Adès' first opera, *Powder Her Face* (1995) has been performed worldwide whilst his second, *The Tempest*, was commissioned by London's Royal Opera House and was premiered under the baton of the

composer to great critical acclaim in 2004. It was revived in 2007 and has since had several performances elsewhere, including the Metropolitan Opera in New York where it was recorded for a Deutsche Grammophon DVD, which subsequently won a Grammy Award. Adès's third opera, after Luis Buñuel's *The Exterminating Angel*, premiered at the Salzburg Festival in July 2016.

Adès's many musical advocates include Sir Simon Rattle who performed *Asyla* (1997) at his final concert with the CBSO and his first as Music Director of the Berlin Philharmonic, and *Tevot* with the Berlin Philharmonic in 2007. In 2011, the orchestral work *Polaris* was premiered by the New World Symphony and Michael Tilson Thomas in Miami and has since been choreographed by Crystal Pite. Adès' *Totentanz* for mezzo-soprano, baritone and large orchestra was premiered at the 2013 Proms by the BBC Symphony Orchestra.

Adès has won numerous awards, including the 2015 Léonie Sonning Music Prize and the prestigious Grawemeyer Award (2000),

of which he is the youngest ever recipient. Adès was Artistic Director of the Aldeburgh Festival from 1999 to 2008 and coaches piano and chamber music annually at the International Musicians Seminar, Prussia Cove.

Biography courtesy of Faber Music

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8:00pm Concert / 7:15pm Pre-Concert Chat

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JOHN ADAMS
Short Ride in a Fast Machine (1986)

The most famous American fanfare is *Hail to the Chief*. Next comes Aaron Copland's thumping huff and puff in honor of "the Common Man."

Most fanfares are brilliant, some even aggressive (etymologists disagree whether the word "fanfare" is onomatopoetic or actually connected with the verbal family that gives us "fanfaronade", meaning blustering and bragging behavior), though John Adams has also explored the possibilities of the restrained and pianissimo fanfare (in his *Tromba lontana*).

Short Ride in a Fast Machine is a joyfully exuberant piece, brilliantly scored for a large orchestra. The steady marking of a beat is typical of Adams' music. *Short Ride* begins with a marking of quarter notes (woodblock, soon joined by the four trumpets) and eighths (clarinets and synthesizers); the woodblock is fortissimo and the other instruments play forte. Adams sees the rest of the orchestra as running the gauntlet through that rhythmic tunnel. About the title, Adams

states: "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

Short Ride in a Fast Machine features the usual minimalist earmarks: repetition, steady beat, and, perhaps most crucially, a harmonic language with an emphasis on consonance unlike anything in Western art music in the last five hundred years. Adams is not a simple—or simple-minded—artist. His concern has been to invent music at once familiar and subtle. For all of their minimalist features, works such as *Harmonium*, *Harmonielhere*, and *El Dorado* are full of surprises, always enchanting in the glow and gleam of their sonority, and bursting with the energy generated by their harmonic movement.

Program note courtesy of
www.earbox.com

ARTHUR HONEGGER
Pacific 231 (1923)

Composer's Note

In *Pacific 231*, I was on the trail of a very abstract and quite ideal concept, by giving the impression of a mathematical acceleration of rhythm, while the movement

itself slowed... I first called this piece *Mouvement symphonique*. On reflection I found that a bit colorless. Suddenly, a rather romantic image crossed my mind, and when the work was finished, I wrote the title *Pacific 231*, which indicates a locomotive for heavy loads and high speeds (a type unfortunately disappeared, alas, and sacrificed to electric traction)."

I have always loved locomotives passionately. For me they are living beings whom I love as others love women or horses. What I sought to achieve in *Pacific 231* was not the imitation of

the noises of the locomotive but rather the translation of a visual impression and of the physical enjoyment through a musical construction. It opens with an objective observation, the calm respiration of the machine at rest, the effort of the start, a gradual increase in speed, ultimately attaining the lyrical stage, the pathos of a train 300 tons in weight launched in the dark of night at 120 kilometres an hour. For my subject, I selected a locomotive of the Pacific type, bearing the number 231.

Program note courtesy of the San Francisco Symphony



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ALEXANDER MOSSOLOV
***The Iron Foundry* (1923)**

Mossolov's reputation as a musical "constructivist" was earned with scores that plumbed the expressive potential of motoric rhythms, jagged melodic lines, percussive attacks, and pungent dissonance.

For its high-profile symphonic concert commemorating the tenth anniversary of the October Revolution in 1927, Moscow's Association of Contemporary Music programmed a four-movement suite from a ballet, *Steel*, that the Bolshoi Theater had commissioned from Mossolov.

Mossolov's ballet never reached the stage. And, while critics and listeners responded positively to the performance of the Suite, only its introductory episode, *The Iron Foundry* (drawn from Act I), survives. *The Iron Foundry* was an instant hit. It remains Mossolov's signature piece. Subtitled "Music of Machines," the brief composition is a clamorous musical evocation of its subject matter. It was taken up quickly by conductors throughout Europe as a representative example of

new Soviet art, published three times between 1929 and 1934 and, in 1936, released on disc in the West.

Under the title "The Spirit of the Factory," *The Iron Foundry* scored a sensational success at its American premiere, in July 1931 at the Hollywood Bowl, as the music for a ballet choreographed by Adolph Bolm. Performed by two principal dancers (male and female dynamos) against interlocking lines of human switches, gears, pistons, spring valves, flywheels, and more, the mechanical precision of Bolm's choreography produced a tremendous spectacle of concerted rhythm.

*Program note courtesy of the
American Symphony Orchestra*

CHRIS PAUL HARMAN
***Blur* (1997; rev. 2017)**

Blur was premiered in 1998 by the Winnipeg Symphony Orchestra as part of the duMaurier Arts Limited's Canadian Composers Competition. Typical of the composer's music, *Blur* is essentially a set of interlinked variations drawn together by

a similar set of melodic materials. The continually-evolving variations applied to these melodic 'bits' range from canonic treatment to quasi-serial through quasi-spectral techniques, subjecting a small amount of initial material to several hundred years' worth of compositional development in the span of just eight minutes. A certain predilection for blurriness runs throughout the piece and unifies what might otherwise appear as a disjunct set of variation episodes: accumulations of piano and percussion resonance, mass string textures moving in parallel clusters, richly ambiguous timbral complexes and chromatic saturation predominate. At its close the work cycles back to the opening episode with a heightened, almost violent intensity; more apotheosis than coda, this final episode represents an exhaustion of the musical material - and perhaps, the musicians themselves.

*Program note courtesy of
Matthew Ricketts*

THOMAS ADÈS

Violin Concerto – Concentric Paths (2005)

This concerto has three movements, like most, but it is really more of a triptych, as the middle one is the largest. It is the slow movement, built from two large and very many small independent cycles, which overlap and clash, sometimes violently, in their motion towards resolution.

The outer movements too are circular in design, the first fast, with sheets of unstable harmony in different orbits, the third playful, at ease, with stable cycles moving in harmony at different rates.

This work was commissioned by the Berliner Festspiele and the Los Angeles Philharmonic, and first performed by Anthony Marwood, the Chamber Orchestra of Europe and Thomas Adès on September 4th, 2005 in the Kammermusiksaal at the Berliner Festspiele.

*Program note courtesy of Faber
Music*

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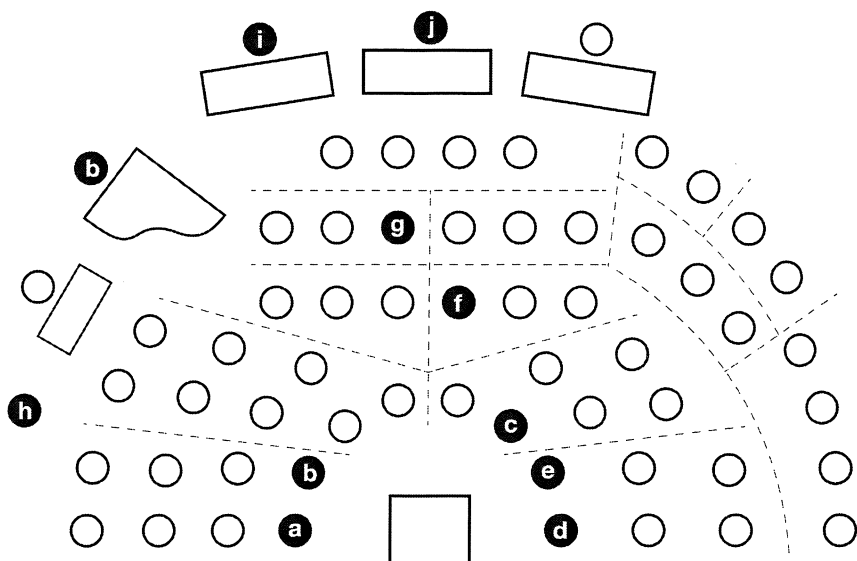
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Bryan Holt and 1 other liked



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Excited to hear Dalbavie's cello concerto tonight at #EspritO. The best cure for the winter blahs. @EspritOrchestra



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Toronto Guardian follows



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